PHOTOGRAPHIC JOURNALISM

LESSON THIRTEEN

UNIVERSAL PHOTOGRAPHERS
INC.

10 WEST 33RD STREET · NEW YORK, N. Y.

Read Each Lesson with Great Care

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of the Complete Course in
Photographic Journalism

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LESSON XIII

MAKING THE MOST OF YOUR OPPORTUNITIES

(Review Lesson V in conjunction with this lesson)

1. You have learned that money making in photographic journalism is not confined to making photographs *of things as they are* and selling these photographs to magazines for publication. You have seen that a little thought, a little planning enables you to deliberately produce a series of photographs from posed subjects, just as a motion picture is made by actors, and cameramen. You have seen how to develop the instructional or *How-to-do-it* set. In that connection remember that almost everyone has the ability to do one thing exceptionally well and that a set of photographs showing him doing that one thing will sell quite readily.

2. You have also learned that the newspaper offers an opportunity for picking up odd dollars for spot news, for features and for acting as local correspondent.

3. In addition to these things, you will find that every bit of specialized knowledge you may possess, every fact concerning any trade, business or profession may be turned into cash, and then there are the numerous opportunities for making photographs for publication outside of the journalistic field.

NON-JOURNALISTIC MARKETS

4. There are a number of very inviting markets open to the photographic journalist, which are not concerned with the editor and his problems. These markets include the publishers of art calendars, art prints, and the broad field of advertising art.

5. The first requisite of such pictures is that they shall be made in accordance with, at least, the elementary principles of art. Therefore we should endeavor to understand the position of photography in the

world of art, and the manner in which we may make pictures of artistic merit.

6. Art is merely a formulation of those factors which make pictures pleasing to us. (That is when we consider art only in connection with pictures, as in the present case.) There is no deep dark mystery about art. Its very simplicity is its greatest attribute—and the thing which prevents many of us from ever truly appreciating it.

THE PICTURE

7. One of the first principles is that there shall be one object or figure upon which the interest centers. This may be a group, if the group is such that it forms one unit. But *there can never be two competing centers of interest in any good picture!*

8. Why is this? If you will procure reproductions of two famous and similar paintings you can readily see. Trim away all borders and mount both upon one card. Both are excellent pictures, but you cannot look at either. If you try to look at one your eyes and attention are distracted by the other and you find yourself vacillating back and forth between the two, and finding no pleasure in looking at either.

9. As in any picture, the center of interest is really the picture, when we introduce two or more such competing objects, we get precisely the same effect, and we find the picture actually displeasing.

10. Most pleasing pictures are reproductions of natural objects or scenes. (We shall ignore, for the present, those more advanced subjects whose beauty lies wholly in the artificial field of design.) In nature we find almost universal harmony, but rarely do we find any actual symmetry. The single common exception is in the case of a shore line, where we have the trees and shrubbery perfectly reflected in smooth water—and this is a subject that should be avoided except when trying to make a stunt picture.

PICTORIAL PHOTOGRAPHS

11. Any perfectly symmetrical arrangement at once suggests artificiality, such as rows of trees planted exactly opposite each other. In following this point farther we find that exact symmetry divides the attention between two exactly equal parts and again we have the unpleasant experience of divided attention.

12. A horizon line exactly half way between top and bottom of the picture gives us a symmetrical division. Any object placed exactly in the center of the picture area also gives us a symmetrical division. These things must be remembered when considering the second point.

Do not have the picture divided symmetrically in any direction.

13. There are many other details concerning pictorial composition

which serve to make it a subject of life long study, but the hints given here and in Lesson V will make it possible for you to produce acceptable compositions, and you can develop your ability in this direction by practicing as you study the subject more in detail.

14. It is possible to make a picture which satisfies all of the rules of composition yet be totally unsatisfactory as a picture. There is a certain mental or emotional reaction which the picture should give us without which our picture cannot be said to be a success. This characteristic should always be paramount and the more mechanical factors of composition subordinated to it in a manner which will serve to enhance the spirit of the pictorial element.

15. For example we should not photograph a stormy scene in a light and delicate key, with the composition of the oval class and with a preponderance of horizontal lines. On the contrary we should make it dark, with angular composition and oblique lines.

16. Perhaps you may think that all of this is too theoretical to have any practical application, that any picture is as good as any other, but if you will again read over the first pages of this lesson you will see that there is a reason for these things. You may remark that in Nature this exact balance and composition is lacking. This is true, but there is no comparison between the two.

REASON FOR COMPOSITION

17. In Nature the eye is free to wander about from object to object, from scene to scene. If one thing lacks features of attractiveness, the eye passes over it casually without attention until it does find a group of interest. The eye observing Nature is unlimited. However the picture is sharply bordered and if the subject lacks interest, and even more important if the eye is led to the edge of the picture space it finds a blank wall and returns to the picture only to be again led outward. Obviously such a picture is unsatisfying and irritating. On the contrary a composition which leads the eye to some point of central interest is complete. The eye is led to the center of interest and held there until satisfied.

FORMATION VERSUS SELECTION

18. The artist may omit certain objects and insert others which were not in the original scene. This is often referred to as the *creative* element of the artist's work and the factor by which his work is supposed to be superior to photography. Such an assumption is directly contrary to fact. This work may be called *creative formation.* All the artist creates—or strives to create—is a certain grouping of elements to produce a specific emotional reaction on the part of the spectator. As he has

such unlimited control over the elements of the picture he too often permits technique to overshadow pictorialism. On the contrary the photographer must secure his composition by selection. But he too exercises his technical ability in the production of a picture which produces a specific emotional reaction. His is a work of *creative selection*. Because his composition is derived directly from Nature by selection it is free from the too often grotesque distortion of the painter, and to that extent is superior as a work of art.

19. *The proportion of artistically unsuccessful pictures produced by painters is greater than the proportion produced by camera artists!*

20. Of course not all users of cameras are artists. Few have any such aspiration, just as we have hundreds of painters of various kinds who make no pretensions to art—but judged upon a normal basis, the camera is a greater artistic success than the brush.

21. It has been said that the most perfect art is that which conceals itself. There are many pictures in which the most prominent object is not the center of interest. In this case we use the term *center of interest* to designate the central point of interest in the composition and not the object upon which the observer centers his attention. Thus we may have a beautiful landscape, with a majestic clump of trees included, and a picture which is satisfying in every respect. However there may be a small patch of sunlight in the lower right corner of the picture without which the picture would be a failure. Here we have in this balancing sunlight the important finishing point of the composition.

FOREGROUND

22. One of the most important areas of the picture is the foreground. Not that it should be the most prominent—on the contrary. If the foreground contains a great wealth of detail, this forms an obstruction to the principal interest of the picture. If the foreground contains nothing it also forms an obstruction. In both cases the eye is attracted toward it and away from the principal object. The foreground should be broken up by shadows, or it should contain one or two objects which have little detail and which may be slightly softened in focus. Such objects may be of the same tone as the area immediately back of them or they may be in decided contrast in order to give a separation of planes. The careful treatment of the foreground is one of the marks of the photographic artist.

HORIZON

23. The horizon line is also a matter of importance. As has been remarked, the horizon line should never be placed in the exact center of the picture area. It should (as is usual) be placed below the center

or (as in some cases) above it. In making a picture remember that the horizon is always level with the eye. If we raise the camera we apparently raise the point of view. This adds breadth to the foreground, while if we lower it we do the opposite. In case we have a low horizon line we seem to be looking upward, and vice versa. These points should be borne in mind as they have a very definite effect upon the result.

SOLIDITY

24. The horizon line is not necessarily the skyline. For example in a mountainous country, we have a very irregular skyline, but the horizon line itself remains the same.

In mountainous scenes we often have the ideal triangle in the picture, but this is incomplete. If we have a triangle we must have a base. If we have not, the angular lines appear to be sliding down out of the picture. However if we introduce the foreground object referred to before, we obstruct this effect and give solidity to the composition. This is but another example of blocking all lines which tend to lead out of the picture area.

25. In summing up the subject of composition we may say that *composition is the application of those rules which have been formulated to assist in producing pictures which are satisfying and upon which the eye is content to rest.*

26. The use of composition in photography is in the production of pictorial photographs. Photographs of pictorial value are easily disposed of, if they are good. Publishers of postcards, calendars and greeting cards purchase them. The better magazines often desire to consider such photographs. Book publishers find use for them and there are many such subjects sold to advertisers.

SUBJECTS FOR PICTORIAL PHOTOGRAPHS

27. Photographs purchased for pictorial value may be of any subject, and especially within the past year or so many editors have developed a marked interest in modernistic photographs. These are photographs of ordinary objects so arranged that the composition is strongly dynamic—or merely full of angles and points. Fortunately, or otherwise, there are some editors who evidently understand little more about modernistic art than the photographers who try to produce this type of work. Do not misunderstand this, the editors of the leading magazine are not to be fooled—and there are several photographers who produce modernistic compositions which are really good. The intent of this paragraph is to warn you not to attempt this work until you can understand it fully, and produce a photograph which is not

only striking in appearance but purposeful as well. This type of photograph is, as a rule, only published in magazines.

PICTORIAL PHOTOGRAPHS FOR MAGAZINES

28. The more conventional photograph may combine specific subject interest with pictorial quality. For example, we may find a florist's journal which displays a full page still life of a bunch of roses in a bowl. This subject is decidedly appropriate to the publication and at the same time may have enough pictorial value to make it worthy of publication in any kind of magazine.

29. This subject would also be appropriate for publication in a magazine such as one of the popular home magazines devoted to the interests of women. A garden magazine might use it or an agricultural magazine might do so—but it is evident that the subject matter is preeminently suited to a journal devoted to horticulture. The pictorial photograph always has value, but its magazine value is enhanced if its subject matter is appropriate to the publication to which it is submitted.

30. Your pictorial work will be roughly divided into: Landscape and its complement, seascapes; architecture; figure studies; animal studies; design and still life.

LANDSCAPE

31. Landscape is somewhat difficult to handle. There is always the temptation to include the entire landscape as the eye sees it. To do this is to court disaster. The only way to success in landscape is to select a small portion in which there is one central object. This small portion of the landscape is photographed with the best pictorial effort of which we are capable. In this way and only in this way can we expect to make successful landscape studies. This does not mean that the subject be absolutely small. Thus it may be a grove of trees in the distance or a nearby shrub. It may be a hillside in the middle distance or a mountain slope in the more distant background. But at any rate it is distinctly not a miscellaneous group of items, nor is its prominence to be mistaken. If the beauty of the landscape depends upon a vista, by all means make the picture, but have a foreground strong enough to balance the larger area. In other words, no matter what the character of the central unit, have the other units such that they support it.

PICTORIAL LIGHTING

32. Lighting plays an extremely important part in pictorial composition. The lighting may make the principal subject dark when compared with background or surroundings or it may make it light in such

comparison. A side light which casts long shadows tends to throw the object into a single mass while a flat light tends to break it up into fine detail. Harsh lighting aids in separation of planes while a low, soft lighting tends to throw all objects into one plane.

WATER FORMS

33. In making seascapes it is always advisable to use a comparatively long exposure. That is about one fifteenth to one twenty-fifth of a second, rather than exposures of one one-hundredth second or less. The extremely short exposure stops all motion so rigidly that the water appears to be frozen into shape. The longer exposure is short enough to make all detail apparent, all that is desirable, at least, but still there is a suggestion of motion. This is not a distinct blur, but a quality which cannot be analysed by superficial inspection, yet the feeling of motion is unmistakable.

34. The photography of breakers and surf requires practice as the tendency is to snap the shutter too late, thus missing the one critical instant which is desired. The best method is to carefully watch the breakers a few moments, thus securing a sense of the rhythm. Then when you are actually ready to make the exposure you will actually trip the shutter an instant before the critical moment. Thus the delay which occurs between the instant of mental impulse and the instant of the mechanical operation of the shutter is compensated.

35. Landscape and seascape both require the use of orthochromatic or panchromatic film with the proper filters if the best results are to be secured.

FIGURE STUDIES

36. Figure studies are fascinating subjects with which to work, but require more careful attention to composition than other subjects. The limbs, the head and the body must all be considered as separate units in one unified composition. The misplacement of a single arm or leg can utterly ruin an otherwise perfect composition. This complexity is such that figure work of a pictorial nature should be left alone until the more simple problems of composition are mastered. Perhaps the easiest way in which to work up to figure composition is to work with landscape and then work upon landscape with figures introduced. In this type of picture the figure as a whole forms only one unit of the composition. Later when the figure itself is the principal part of the composition or the whole composition itself, the previous work will be of distinct aid.

37. Figure studies in costume are easier to handle than the nude or semi nude. When working with the human body itself we will find that

we are working with material that is potentially so beautiful that any touch of amateurishness will serve to destroy the composition.

ANIMAL STUDIES

38. Animal studies are easier to make than figure studies because the animal is not camera conscious and without suggestion or assistance assumes poses which are naturally graceful. In fact the pleasing animal photograph is necessarily a matter of selection as few animals, even domestic ones, can be placed in a particular pose with the expectation that the pose will be maintained. Pictorial studies of animals should consist of head and shoulders only, or of the entire animal in a surrounding or setting which is natural to that animal. The so-called freak poses of trained animals may serve as animal interest photographs, but as subjects for pictorial studies they are not to be considered.

39. Still life has been discussed in a previous lesson, so we will not go into it any further at this time.

ARCHITECTURAL PHOTOGRAPHY

40. There are many forms of architectural photography which will make good subjects for magazine publication, but there are some which apparently are "made to order" for non-periodical publication.

PICTURESQUE RUINS

41. There are two extremes of such subjects which make excellent pictorial subjects. The first is the ruin. By this we do not necessarily mean ruins of buildings which were once imposing, but old mills, old residences in fact any old and ruinous structure—but it must have pictorial value. We have all seen beautiful pictures of old mills operated by water wheels. The walls, usually overgrown with vines, the pattern formed by the huge water wheel and the reflections from the water itself, all combine to supply units which can be woven into a very effective picture.

42. The other extreme is that of subjects in good repair, even new, but of outstanding design. This is most often found in public and semi-private buildings. Here we find an unlimited field for detail photography, a window, an entrance hall, a unit of decoration or other detail. Carved figures which are used widely in every kind of building often supply excellent subjects for photographs on the order of still life.

43. While the introduction of a figure is often a means of saving the landscape from utter failure, this is something which must be done with the utmost care in architectural work. As a rule the figure in such pictures requires a costume appropriate to the principal subject.

PHOTOGRAPHIC POSTCARDS

44. Churches and similar buildings are often photographed under unusual conditions, such as a heavily clouded sky or at sunset. These are used as subjects for calendars, picture postcards and similar purposes. Many photographic journalists make local views of buildings and typical scenes, then have picture postcards made by the thousand for sale in gift shops, drug stores and so forth.

CHILDREN AS SUBJECTS

45. The calendar illustrator favors the child as a subject. In fact the landscape, the pastoral scene, the child and the attractive girl make up practically all such illustrations.

PHOTOGRAPHS OF CHILDREN

46. The child picture may be a character study, that is a portrait of the face, in which the expression makes up the value of the picture, or it may be a genre which is usually a full figure showing action, such as a little girl sewing upon doll clothes.

47. A variation of child subjects which is always popular when properly handled is the *Mother and Child* pose. Usually one child is shown as two figure composition is easier to handle, but groups are also used.

THE PICTORIAL SALON

48. Although not a means of making money, the pictorial photographer should try to make pictures suitable for submission to some of the international salons. Before doing this he should secure and study the annuals in which the best salon pictures are reproduced. When he can make a picture which will be accepted by a salon committee, he will certainly be able to produce pictures which will afford him monetary returns.

49. Many of the most beautiful salon pictures are studies of the nude figure. While one of the most difficult subjects, it well repays the photographer, for nothing else will give him such valuable training in figure composition.

NUDE FIGURES

50. It should hardly be necessary to remark that the nude is accepted as the highest form of photographic art, and no sincere photographer will find anything objectionable in it. No cultured man or woman sees anything but pure beauty in an artistic nude study.

51. You should be able to secure models for this fascinating work,

but you should make every effort to secure a professional model or at least an art student who can understand the effort you are making and who has the ability to help you in posing properly. Such studies can only be sold for publication by permission of the model. A copy of a release signed by the model should accompany the photograph when it is submitted for sale. Any concern who would publish ANY personal photograph of any kind, is subject to the payment of heavy damages if they cannot produce a signed release bearing the signature of the model.

OPPORTUNITIES FOR WOMEN

52. The entire field of photographic journalism is one which offers just the same opportunities to women that it does to men. In fact there are many branches of this field in which women will excel, particularly in fashion photography, in pictorial work and in child photography. There are some women who have achieved international reputations in this field—and certainly any woman who cares to make the effort will be rewarded more richly than she would be in the more usual fields open to her sex.

ADVERTISING PHOTOGRAPHY

JOURNALISM AND ADVERTISING

53. Advertising today is one of the best fields for the photographer to enter, but no photographer is so well fitted to enter the field as is the photographic journalist. He has had experience in making photographs which will interest the public, he has learned the trick of emphasising the interest of any subject. He is accustomed to making photographs which will reproduce well. In short he has had experience in most of the phases of photography which make advertising photography different from the more usual commercial forms.

TYPES OF ADVERTISING PHOTOGRAPH

54. Advertisers use photographs for a variety of purposes. First there is the photograph which is used in magazine and other periodical advertisements. Other photographs are used to illustrate the "service" booklets issued by many firms for indirect advertising, others are used in the catalog type of booklet and still others in booklets which point out the uses and value of a product. Photographs illustrate folders, broadsides and in fact there is hardly a form of advertising matter in which illustrations are not used. *Yet for each one of these purposes the photograph must be somewhat modified!*

PURPOSE OF VARIOUS TYPES

55. The experienced advertising photographer should make a careful study of the needs of his client and make the photographs to suit these needs. For example, the illustration for an advertisement should be so striking that it will compel attention from readers who are looking through the pages of a magazine. The illustration for a folder should excite curiosity and make the recipient want to read the folder and find out what it is all about, while the illustration of a catalog or booklet should show the article advertised in such an attractive manner that the reader will want to possess the article itself. Remember that the purpose behind every form of advertising is to SELL something, an article of commerce, an idea, pleasure, or whatnot, but the SALES idea is the basis of it all. You may sell the idea of insurance, of physical welfare, of a vacation, but it is just as much selling as in the case of automobiles, or radios or shoes.

56. Advertising is a highly developed science. There is probably no other business which is of such importance to commerce and certainly none which has a greater intimate contact with the general public. Because of its size, importance and universal appeal, it offers to the aspiring photographer opportunities which are unlimited. The only requirement necessary to permit the entrance of successful photographic journalists into this field is an understanding of the psychology involved.

57. Advertising is designed to increase distribution. Its purpose is to create an idea, a desire for possession, or favorable attitude toward some definite thing. People have no time to read a long advertising message so the more fully the picture tells the story the better its advertising quality.

58. In its simplest form it is designed to increase the sale of some manufactured article, and in its highest to create a favorable attitude of mind toward some ideal—such was the War Saving advertising campaign.

PURPOSE OF ADVERTISING

59. In any case the first purpose of the advertisement is to attract attention. Without this the advertisement would not be read, and would therefore be useless. Among the first efforts in this direction were the little one inch advertisements in which were printed a heavy black check mark—such as is used by readers of newspapers to mark an advertisement for future reference. This was effective at first, but soon lost its force through widespread use by many different advertisers.

COMPEL ATTENTION

60. Here was a primitive means for *compelling attention*. Its force was soon lost through imitation, so we find ourselves face to face with the second requirement.

61. The advertisement must be unusual. This attribute may be se-

Fig. 1.—Compel Attention. *This composite photograph is such that it will surely attract the attention of the reader, while the text is so brief that the entire message is conveyed at a glance.*

cured through ever changing novelty. However forced change for this purpose soon becomes weak because it is humanly impossible to continually develop absolutely new ideas which will all have the force of true originality. For this reason the first advertisements of some campaigns are excellent but soon drop to a level somewhat below the mediocre.

62. A second method of securing the unusual is to have the advertisement illustrated in a manner which has so much individuality, so much charm, so much originality that the same illustration or the same illustrative treatment may be used continually without its losing force. Such a course is doubly valuable, because the outstanding features of the illustration come to be associated with that article and soon the illustration alone is recognized as a symbol for that article.

HOLD ATTENTION

63. After attracting attention, the advertisement must *hold* the attention of the reader. While the unusual will serve to attract the attention, there must be some factor of interest to retain it after it has been secured. This is often done through the beauty or charm of the illustration, although subjects which are curious or unusual often serve the same purpose, such as a picture of ancient Roman sandals used in a shoe advertisement.

64. The impression produced should be favorable to the advertisement. To use an extreme example, let us assume that an expensive toilet soap is the subject of the advertisement and the point to be stressed is the purity of the vegetable constituents. A picture of perspiring blacks, clad in unclean rags, loading a rusty tramp steamer with copra might be interesting, but in the minds of the dainty women to whom the advertisement is addressed, the scene would produce a feeling of revulsion. Instead of dwelling upon the imported copra from which the cocoanut oil is obtained, the photographer will arrange to secure a picture of a tropic beach by moonlight with a native girl dancing upon the beach. The only suggestion of cocoanuts are the palms, but the reader reaction is favorable. The romance and mystery of the tropic night suggests not only the source of the raw material, but transforms lowly cocoanut oil into a rival of ambrosia instead of a not too nice article of everyday commerce.

65. You will ask how the photographer could expect to travel to the tropics to make this photograph. No need to do so! The background will be built up in miniature while the girl will be posed in the studio. Combination printing will give the desired result.*

MINIATURE WORK

66. There is a great deal of miniature work done in connection with advertising. In fact most photographs which are made to advertise wearing apparel, cosmetics, and various luxuries are made in the studio, while straight matter-of-fact illustrations are used more widely in more material lines such as machinery, tires, sporting goods and so forth.

DETERMINE THE *FAVORABLE* FACTOR

67. There are tremendous businesses built up about products which are not the most attractive. For example, most women do not like to

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* As this and many other printing effects are so effective in making photographs for publication you will find the book "The Science and Practice of Photographic Printing" of great value. This may be obtained from us or directly from the Falk Publishing Company, 10 West 33rd St., New York, for $3.00 postpaid.

wash dishes. You would not therefore illustrate an advertisement of a new dishwashing powder by showing a pan full of soiled dishes. You would create an adverse attitude. Now, why is this powder superior to others? Does it wash dishes cleaner? No. Does it wash them more

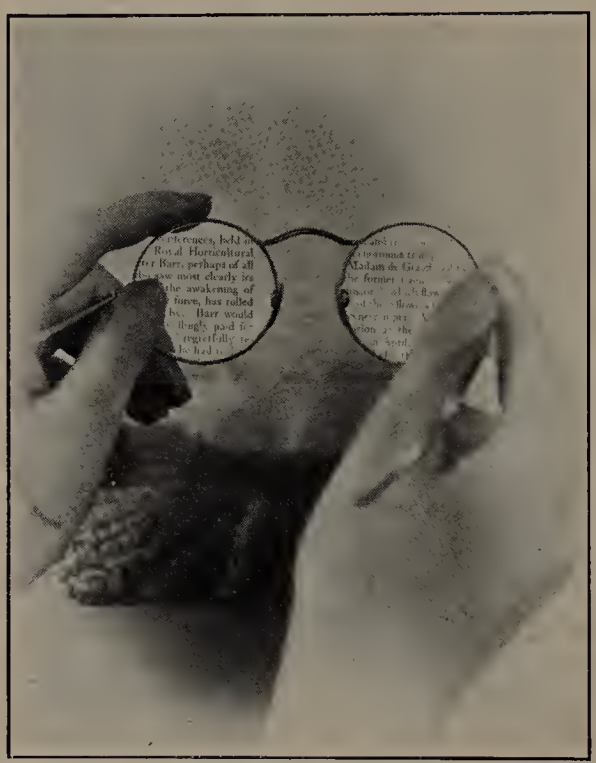

Fig. 2.—Emphasise the Favorable Factor. *This photograph shows at a glance the use and value of the spectacles. A full page of text could not present the idea as forcibly and as clearly.*

quickly? Perhaps. Does it injure the hands? No, it leaves them in better condition than before. *There is your sales argument!* Oh, you think you have nothing to do with sales? You are mistaken. If your photographs are to be used they must SELL.

68. You secure the most beautiful model you can, one who has unusually beautiful hands. Clothe her in evening costume, pose her in an appropriate setting and proceed *to make a photograph to advertise a dishwashing compound!* You simply create an atmosphere in which any woman would like to find herself—and then call attention to the fact that dishwashing has not injured her hands because she uses Blank Dishwashing Powder. But this is aside from our discussion to some

extent, although it does further the idea of creating an impression which is generally favorable.

CREATE DESIRE

69. Finally the advertisement should create within the reader a definitely formed desire to possess the thing which is advertised. This is the crucial test of any advertisement, for no matter how good it is in all other points, if it does not effect a sale it is worthless.

70. The illustration which creates a favorable impression, goes a bit further and creates an impression of the desirability and superiority of the article advertised.

SYMBOLIC ADVERTISING

71. For example suppose we are advertising a perfume, one which depends for its fragrance upon pure attar of roses. We make a photograph of ONE perfect American Beauty rose, standing in a tall vase, and beside it a half dozen or so small roses in a bowl, roses which are faded and drooping. The caption would be *Only in Charmante Breath of Roses do you get the FULL natural fragrance of FRESH roses.* This caption includes TWO important facts. The first is that in Charmante perfume you do secure the fragrance of fresh roses and

Fig. 3.—Symbolic Advertising. *Here the symbolic effect is one of atmosphere surrounding the product itself. The product could hardly be presented in a more attractive manner.*

secondly that in no other perfume can this same fragrance be found. Here we have an illustration which is emphasising the superiority of the article advertised and creating the desire for possession.

INCLUSION OF SLOGANS

72. Many manufacturers have a selected talking point regarding their product. This talking point should be emphasised in your photographs. Suppose that you have been commissioned to make some photographs for a manufacturer of motor oil. We will also suppose that this manufacturer has a slogan which he prints in all of his advertisements:

Eliminate carbon!
Use FLASH motor oil!

73. Your photographs must illustrate the fact that Flash Oil leaves no carbon in the motor. How would you make three photographs for this series?

74. Make a photograph of one automobile passing another upon a mountain road. By retouching work in steam pouring from the radiator of the slower car and use a pretty girl to wave her handkerchief from the front car. At the bottom appears the legend:

A cool motor is a carbon free motor. Use FLASH motor oil and eliminate carbon.

75. For the next photograph you must use methods to convey an idea rather than the exact truth of appearances. Most people do not know what oil really is nor its properties, but motorists have learned through experience that carbon is detrimental.

GRAPHIC COMPOSITION

76. Secure two glass test tubes. Fill one almost full of ordinary heavy machine oil which is greenish black in color. Put a like amount of pale yellow Flash oil in the other. Support them against a neutral gray background. In front of each tube place a square of white paper. Upon these squares of paper place graphite dust obtained by sandpapering the lead from an ordinary lead pencil. In front of the black oil tube the pile is about as large as would lay upon a ten cent piece while upon the other paper the dust pile is hardly larger than the head of a good sized pin. The photograph is made upon a panchromatic film using a yellow filter. The photograph will show the Flash oil almost water clear.

77. Under the black tube is the caption:

This oil burned in your motor would leave this much carbon.

78. Under the other tube is this:

The same amount of FLASH motor oil cannot leave more carbon than this almost invisible speck.

Notice that in the first case the caption says that the oil WILL leave the amount of carbon shown. In the second case there is an inference that the carbon shown would only be deposited under the most adverse conditions, and the phrasing is such as to minimize the amount of the pile.

THE NEGATIVE SUBJECT

79. For the third we will use a *negative* illustration. The negative illustration is a powerful means of advertising as it shows the misfortunes which may be expected if the article advertised is not used. This third photograph will show a mechanic busily engaged in scraping carbon from a cylinder block, while the dismantled car stands in the background. The caption is brief and pointed:

He did not use FLASH motor oil!

80. To finish the photographs secure a can of this oil, and make a photograph of the can. A hand is holding the can tipped and a steady stream of oil is pouring from it, dropping straight downward. Be sure that the hand does not cover the characteristic pattern and trademark of the can.

81. Make prints of this can of such size that you can cut out the hand, can and oil stream and paste it upon each of the other three pictures. The hand and can are placed across the top while the stream of oil forms a side border for the main picture. Thus you have the three pictures tied up in a series with the can of oil featured in each one.

HEROIC SIZE

82. You will also find that making composite photographs showing the featured article in heroic size will be very favorably accepted. For an example we will again go to the automobile world and make a series of photographs to advertise tires.

83. These photographs, for spring and summer advertising, are all scenes of motoring through beautiful country, with the treatment pictorial throughout.

84. One of the tires is then photographed in a slightly oblique position so that the general shape is oval instead of strictly circular. Make sure that there is plenty of open space in the center. Make as many enlarged prints from this negative as there are scenic photographs, making the enlargement of such size that the extreme dimensions of the INSIDE oval are barely smaller than the dimensions of the scenic photographs. With a sharp knife cut out the inside oval, and then lay the cutout photograph of the tire over the scenic photograph in the form of a frame. Thus the tire itself is shown in large size while its use is suggested by the enclosed picture.

GLORIFYING THE HOMELY PRODUCT

85. Still another point in advertising photography is the process of glorifying the homely or unattractive product. This is usually applied to tools, machinery, toilet articles of some kinds, pots and pans for the kitchen, stoves and furnaces and similar items. This subject is discussed elsewhere in this lesson, but a few typical examples may be mentioned.

86. Gardening tools are shown dropped carelessly in the foreground of a flourishing garden.

Cooking utensils are shown in use (pretty girl interest) in a well appointed kitchen.

Machinery, notably farming machinery shown in a picturesque setting.

Soap and scouring powder shown in their role of preserving the beauty of the housewife's hands.

87. There is no limit to this phase of advertising photography, but a rough classification should be kept in mind.

The illustration may or may not show the actual article.

If shown it is shown in a most favorable manner.

It may be shown under probable or improbable circumstances.

88. An entirely unrelated subject may be shown with the caption inference for connection with the article advertised.

89. When, through study and practice you have acquired the faculty of producing photographs which will meet the requirements of modern advertising, you will be in a position to add materially to your income, for there are comparatively few photographers who have the ability to produce such photographs.

90. Some advertising photographs consist merely of a good commercial photograph of the object advertised. This type of photograph offers you little opportunity as any commercial studio will produce it for the advertiser. This leaves you two major fields, first, pictorial composition including the object or creating an atmosphere which may

reflect some quality of the object and second the field of combination photography. In both of these, as in photographic journalism, while photographic excellence is vital, it is incidental and the true value of the photograph lies in the originality of conception and the manner in which the conception has been realized.

91. When the human figure is introduced into an advertising photograph, be sure that it does not lack the necessary animation. As a

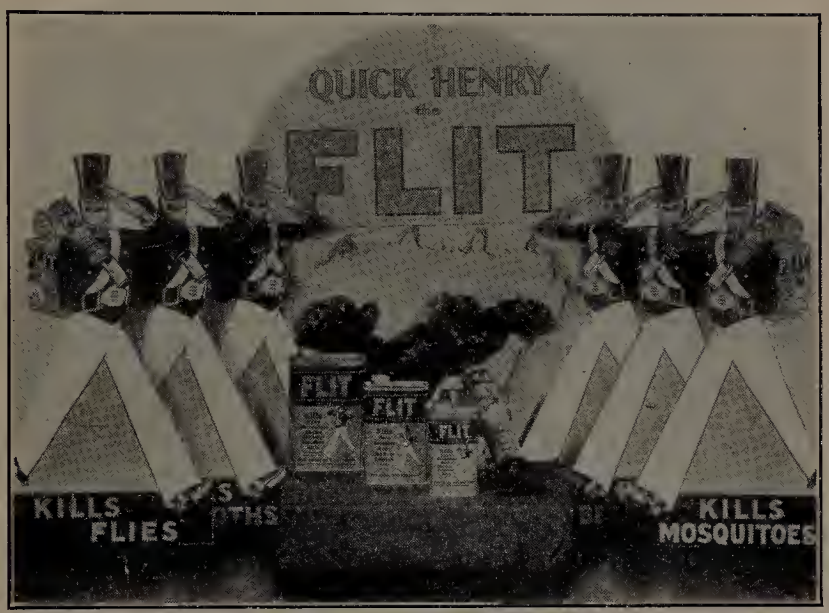

Fig. 4.—Animation. *The fanciful figures used in animation are quite effective, while the eye is drawn to the product itself by the lines of marching soldiers.*

matter of fact this is so important that many figures and objects actually inanimate are animated. This is accomplished through the use of composite photography.

ANIMATION

92. We are all familiar with advertising illustrations in which some package of standard goods has legs, arms and head added, but this is not necessary. One maker of cooking oil added a kitchen apron and arms to the oil can and as a result had a perfectly satisfactory animation. One in fact which in many ways was superior to that which includes head and features.

93. To accomplish this result, pose your model in the position in which the can is to be posed. Measure the size of the image of the model upon the ground glass and make the exposure. Then make a photograph of the can in the proper position and perspective, making

sure that its size corresponds to that of the model. (The size matching may be done when enlarging if preferred.) Now carefully cut out the body of the model *above the apron,* leaving the arms in the picture. Cut out the oil can and put it into the place of the body, making sure that the arm strikes the side of the can in an appropriate position. Finish the print by touching it up with a mixture of lampblack and ivory white, mixed to match the tone of the print. When this is done, make a copy of the composite and the work is done.

94. By following a similar routine any object may be easily animated.

GENRE ADVERTISING

95. Do not overlook the value of human interest in advertising photography. If you are making an advertisement for Cream of Wheat, you might show an attractive store interior with a box of this cereal upon the counter, but the photograph would lack punch. If, on the contrary you photograph two checker players beside the stove of a country store, one or both seated upon empty Cream of Wheat boxes you can tell the story in a more effective manner, one which will stop every reader of the magazine—and as the photograph cannot be studied without the box and its trademark becoming the most obvious thing in the picture, you will have served your client well.

96. This also brings up the use of genre in advertising photography. There is hardly a more effective style to be used in advertising photography than the genre. The subject may be posed actually using the article advertised, or as in the case of the Cream of Wheat photograph just mentioned, the publicity may be inferential and not direct.

HUMOR IN ADVERTISING

97. Humor can be used with decided effect, but it must be used carefully. The choice in this matter depends upon the nature of the article, because some manufacturers cannot afford to be humorous regarding their product. Confections selling at a low price in huge quantities are good subjects for this treatment. We know the familiar Mr. Peanut of Planter's peanuts, the antics of the Spearmint family and many others. Flit, the fly and mosquito chaser, is advertised through the humorous adventures of the Flit cartoon characters. When humor can be used it is highly effective, but the delineation of humorous characters through the medium of photography sometimes presents problems.

98. We could easily make up a "Mr. Peanut" by adding pipe cleaner arms and legs, a celluloid monocle and a paper hat, but other characters would require different treatment. The Spearmint family could be imitated by using children wearing cutout spears of cardboard, and through the medium of distortion, new characters may be developed.

99. There is indeed a wide field for the development of new ideas in connection with advertising photography, and to those who succeed in developing a new idea which meets the approval of the advertising agency and the manufacturer, the rewards are practically unlimited.

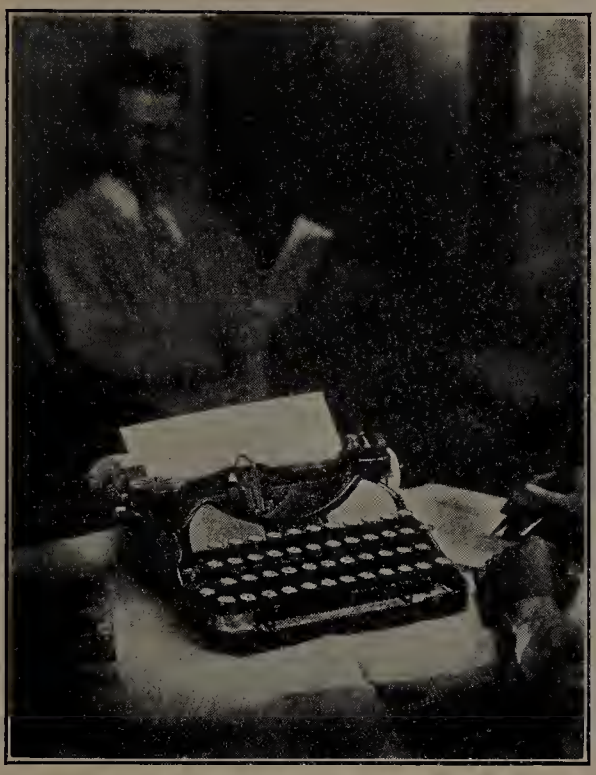

Fig. 5.—Pictorial Treatment. *The pictorial background is diffused enough to permit the product to retain its position as the most important item in the composition, yet the figure is clear enough to definitely suggest the use of the typewriter by a student. This is a single exposure photograph obtained by differential focus and accent lighting. The typewriter was sharply focussed and lighted by a spot-light, while the figure was seated behind it in the comparative gloom of the general lighting.*

100. Some suggestions as to treatment for advertising photographs have been given in this and in preceding lessons. It is suggested that you study these again and that you make a careful study of the illustrations appearing in the various magazine advertisements.

101. Some examples of direct pictorial treatment show a considerable amount of originality in the conception of a simple but effective photographic message. Wire, ordinary copper wire does not immediately suggest very great possibilities in this direction, but one company made use of a very good idea to advertise this product.

PICTORIAL TREATMENT

102. There are many places in towns and cities where electric line poles carry eight or ten cross arms each carrying ten or twelve wires. An enterprising photographer made a photograph from a roof looking down upon such a line of poles. In the picture the roofs of the buildings showed plainly but the most conspicuous object in the picture was the long line of poles, the interlacing crossarms and wires. This formed a distinct design of pictorial value. The photograph was run full page by a manufacturer of copper wire, with a small inserted panel bearing the text of the advertisement.

103. Another very prosaic article of commerce is rope, common hemp rope. Quality, strength, long life might be emphasised in advertising. Photographs of the rope itself might be used, but how would you prepare a pictorial advertisement? This was the subject of an interesting photograph which recently appeared in a publication devoted to rope. The photograph was made at sea. In the middle distance was a tug, and in the immediate foreground the bow of some kind of boat, evidently the boat carrying the camera. From the tug to this craft stretched a heavy hempen rope, partly submerged in the choppy sea. This photograph was a graphic illustration of the qualities of the rope, it was an arresting scene and had distinct pictorial value, pictorial value in which the rope itself was an essential factor.

INDIRECT ILLUSTRATION IN DIRECT ADVERTISING

104. We also have a type of photograph in which the article advertised is not shown but which is, nevertheless, direct advertising. For example a manufacturer of outboard motors for boats uses a number of photographs of parties in motorboats, but as in most of these the motor itself is covered by a protective shield, it cannot be seen. Here we have an example of selling the idea of performance. The buyer is not so much interested in the actual mechanism as he is in what that mechanism will do.

105. Genre is widely used. Home groups are used to advertise many different things. Let us suppose that we have a family group seated about a fireplace, with a radio beside one wall, children playing with toys before the fire and a young man reading. This illustration might be used to illustrate advertising for life insurance, for radios, for

furniture, for real estate, for toys, for a set of books, for a home study course, for the use of fireplaces in the home, for electric lighting and for a health examination.

TREATMENT FOR SPECIFIC EMPHASIS

106. While you might well say that the same illustration would serve all of these purposes, the really clever advertising photographer would

Fig. 6.—Symbolism. *The homely product, usually hidden in the depths of the radio cabinet while in use, is rendered attractive by the symbolic lightning bolts suggestive of the reserve power of the battery.*

make slight changes in the composition for each purpose. He could, if desired leave each individual in his place in the composition, and by slightly altering expressions, positions of furniture, suggesting poses, and controlling the lighting produce a photograph which would definitely serve each of the suggested purposes, to the best degree.

107. For life insurance, the father and mother would be watching the children, smiling at them, forgetful of other things. For the radio the father would have dropped his paper, the mother would have her sewing in her lap, and the children would be posed as for a dance, while the young man would be looking up from his book, and all having their attention directed toward the radio. For the furniture advertisement, Father would be stretched out luxuriously in a reclining chair,

Mother would have a sewing table by her side, the children would be playing with toy furniture and the young man studying at a desk. For the real estate advertisement, more of the room would be included to emphasise the pleasure of a comfortable living room. For toys, some definite toy of the manufacturer would be used, and made the center of interest with the other units subordinated by lighting or otherwise. For books, the set would be displayed with each adult member of the group reading a volume. For a home study course, the interest would be centered upon the young man who has lessons, reference books and so forth spread out upon the table before him. For the fireplace picture, the glow of the fire will be simulated by a flash in the fireplace, with everyone obviously enjoying the open fire, for lighting fixtures, the table lamp and other lamps would be fitted with high power bulbs and used for actual illumination, showing the effect as it would actually be obtained and for health examinations, Father would look tired, worn and nervous.

108. This variation of treatment also shows how the same units may be used to carry out any definite idea on the part of the photographer.

109. As still life is very widely used in advertising photography, suppose ten photographers are given a pearl necklace, a bottle of perfume, a compact and a pair of gloves to work into a cosmetic advertisement, the ten photographs which would result would in all probability bear not the slightest resemblance to one another, yet quite possibly all would be good.

COMBINATION PHOTOGRAPHS

110. Combination photographs have been mentioned. While we cannot go very deeply into this subject we may give a little attention to this subject.

111. Your study of the advertising pages of the magazines will show you that there is a distinct trend toward the use of the so called modernistic effects. Many of these are produced by combination printing, although some are done by the use of projected backgrounds.

112. Secure a piece of glass the same size as the negative you use. Cover this with tissue paper leaving only a small wedge shaped sector at one side. Over this paste another sheet of tissue with a larger sector and so on until the plate is covered with wedge shaped areas all coming to a point at the corner of the glass and each one a little darker than the one preceding. This design negative may of course be varied to suit individual needs.

113. We will assume that the design is to be used in conjunction with a photograph which has already been made of a bonbon dish

filled with candy. There are five methods of procedure each of which will alter the result somewhat.

114. (1.) Make a print of the design and another of the candy. The candy picture should be made upon thin paper. When it is dry, very carefully cut around its outline. Turn this cutout face down and with a manicure emery board, carefully sandpaper the edges to the utmost possible thinness.

Apply a very thin coat of *waterproof* glue or cement to the back of the cutout and paste it over the design print in the desired position. If the sanding has been carefully done and the edges pressed down tightly to the print, the joint will not show. If there are any white spots at the joint, touch them up with spotting color (or pencil). When dry place in water until limp and squeeze to a ferrotype plate. When dry it should look like a single print.

115. (2.) Make a print of the candy upon double weight paper and about half the size of the finished print which is to be made. Place the negative of the candy in the projection printer and arrange it for printing. Place the paper in position and with a red cap over the lens, mark the outline of the candy in faint pencil lines. Remove the red cap and make the exposure. The candy negative may be left in its original condition or it may have the background blocked with opaque to leave a pure white background.

Cut out the candy box from the first small print. This need not be carefully done, nor need very small details be followed exactly. Leave the sensitive paper upon the projection easel, but remove the negative and replace it by the design negative. Thrust a hatpin or wire into the cutout candy picture. Then with the red cap over the lens, move the cutout about between the lens and the paper until its shadow coincides with the pencilled outline. Remove the cap and expose the design, holding the cutout over the outline and moving the wire slightly so that it won't cast a shadow. When the exposure is about half done move the cutout *toward the lens,* very slowly so that when the exposure is complete it will not quite entirely cover the paper.

When developed this print will show the candy with the design shading off as it approaches the box, the entire design being dark around the edges and growing lighter as it approaches the candy.

116. (3.) Place the negative upon a glass beneath which a light is fixed. Over this place the glass with the attached tissue design. With a sharp knife cut out the tissue which lies over the candy box. Place a third sheet of glass between the negative and the tissue and place all of them in the projection printer (enlarging camera), and make a print. In this case the candy will stand out boldly with the surroundings much lighter, and graduated to correspond to the tissue design.

117. (4.) Proceed as in the case of No. 2, but instead of a cutout mask use a regular oval. This will permit the candy to occupy a light central oval space with the design surrounding. With some objects this looks better than having the outline followed.

118. (5.) The fifth method consists of making a straight exposure of the design negative, rather light, upon the entire paper and then making the picture exposure right over this. This gives a "ghost"

Fig. 7.—Straight Commercial Still Life. *There is nothing startling about this picture. Its value lies in the fact that the table, gloves and stick provide an atmosphere suggestive of actual conditions under which the hat would be found. This is the simplest form of advertising still life, but a very effective one.*

effect in which both design and picture are visible in all parts of the picture. While this sounds unattractive, it is decidedly effective with some subjects.

119. It must be borne in mind that in all advertising photography you have but one basic objective in mind. *Your picture must unmistakably pound home the central idea of SELLING THE ARTICLE.*

CATALOG ILLUSTRATION

120. Booklet and catalog illustration, while usually more simple in character requires just as much care in conception and just as high a degree of photographic excellence in realization. The catalog illustration is usually straight commercial representation and will only be

done by you as an addition to the more complex advertising ideas. Booklet illustration is largely pictorial or posed effects which present the article in its most favorable light. However, remember at all times that one of the chief values of the photograph is that it is, in itself, a *certificate of fact* when used for advertising. The photograph is a representation of the actual thing and not some artist's highly colored idealization of it.

121. Advertising photography is an art which will repay conscientious effort. It relies so much upon the value of the *idea* that you can start with your small camera. However as you achieve success you should secure the proper equipment which consists of a good studio or view camera, a good lens for it, a lighting outfit and a good projection printer.

There is a wonderful opportunity in advertising photography, both for men and for women, all it needs is study and practice to develop individuality and originality.

MEMORANDUM

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3. Special assignments designed to develop your journalistic sense.
4. Practical working assignments to develop your ability to work out your ideas.
5. Exercises to develop your photographic and journalistic ability.
6. Instructions for analysis to show you just what the market demands at any time.
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8. PRESS CARD. An identification card which identifies you as a member of the Universal Photographers organization. This is of the greatest value in securing admission to events and assistance in securing photographs.
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